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GUIDE
FOR THE USE OF THE
CORTINA
PHONE-METHOD
BY HERMANN AND M. CLARKE

FRENCH COURSE



GUIDE
FOR THE USE OF THE
CORTINA
PHONE-METHOD

BY INDIVIDUALS AND
IN CLASSES

FRENCH COURSE

BY
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By

CORTINA ACADEMY OF LANGUAGES
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FOREWORD

At the age of four the average child of educated parents speaks its native language easily, grammatically and with proper pronunciation. This is as true of the children of China and Japan as of those of Europe and America; and the method of acquiring this ability to speak is common to all.

They learn through observation, particularly through listening. They can express an abstract thought such as "What do I care?" with the same ease as they would say "Give me some bread." And this accomplishment, wonderful, miraculous even as it is, results only from practice, first in listening, so as to arrive at the comprehension of the sounds, then in the early attempts at expression, and finally in the finished exercise of the organs of speech.

Like gymnastics, music, painting, oratory and similar subjects, the mastery of a language demands patient and persistent practice.

As the muscles cannot be developed simply by reading a treatise on anatomy, as the skill of the pianist cannot be acquired simply by reading about music or learning the parts of the piano, so the ability to speak a foreign language cannot be gained by reading a book about it, but by persistently listening to the language and constantly attempting to speak it.

As the sailor by practice acquires keenness of

vision and as the blind person in the same way develops an acute hearing and a sensitive touch, so also the ear can be trained to understand a foreign language even when spoken with the greatest rapidity and the tongue can be trained to speak with the same ease as in its native language. It is all a matter of constant practice in listening and speaking.

In compiling the present work, the author's life-long experience in the teaching of languages has led him to lay particular stress on the necessity for untiring repetition. Indeed, the records should be played even a greater number of times than is indicated in the instructions.

The words and sentences should be written down as the phonograph voices them, the student repeating aloud as he writes. The act of writing engraves the language on the memory, and hearing, sight and speech all co-operate to the same end.

We have, therefore,

Hearing, by which we listen to the records;

Sight, by which we read;

Speech, by which we express ourselves verbally;

Writing, by which we communicate our thoughts on paper. Each additional faculty assists the memory to retain the new sounds, to combine the strange characters into words, and to formulate the words into phrases and sentences.

New York, July, 1918.

GENERAL INSTRUCTIONS

1. This method is intended for students of all ages: for self-study, for study clubs and for schools and private classes. Both adults and children will find it an easy and fascinating method of acquiring the language. Whether this method is used for self-instruction or under the direction of a teacher, however, it is important that the general plan as well as the instructions for each period should be thoroughly understood; and in order to obtain the best results it is necessary that the instructions should be closely followed.
2. The material for each period consists of:
 - a. A disc phonograph, such as the Columbia or any other standard instrument;
 - b. a complete set of Cortina Phone-Method language records, consisting of fifteen double-faced discs, or thirty numbers, made from Cortina's French Method;
 - c. one Cortina's French Method for each student;
 - d. a note-book and pencil for each student;
 - e. fibre needles for individual study and steel ones for class work. Use always, if possible, fibre needles.
3. The directions for the operation of the instrument given in this book are printed from light-face type. The heavy-face type is used for the instructions to

be given by the instructor in the class room to the students. For the individual studying by himself both the light and heavy type matter will be valuable as a guide for the use of this method.

4. Study clubs using this method will elect one of their members to act as leader, either for the entire course or for each period, and this leader will in turn appoint an assistant to operate the phonograph while the instructions are being given to the class. The leader should speak in a clear, distinct voice and should possess sufficient enthusiasm to hold the attention of the class. Neither the leader nor the assistant need know any French, and both of course share in the instruction received from the records.
5. The instructor in the class room, whether it be composed of adults or children, can call upon the students in turn to operate the instrument for him.
6. Three or four periods are assigned to each Lesson of the Cortina Method, the number being governed by the ability of the students to cover the ground. Not less than three periods should be devoted to each lesson of the book, however, and when time permits, the records should be played through even oftener than is indicated, for the outstanding feature of this method is constant listening to train the ear and constant repetition to train the organs of speech.
7. Students in clubs and classes should begin to converse with one another at as early a period as possible, using the words and sentences that they have heard from the phonograph. The instructor

should begin each period with a salutation in French as soon as these salutations have been learned from the records. The class should respond in unison to the salutation.

8. No arguments on the method should be permitted during the period. When any doubt arises in the minds of the students, they should write down their questions and hand them in to the leader or instructor, who will either answer them personally or send them to the Cortina Academy of Languages for explanation.
9. The Exercises in Grammar and in Composition in the Appendix should be handed to the students during the periods indicated at the head of each paper. They serve as a complete guide to the study of the French grammar for the individual studying by himself, and for students in informal classes. The instructor in the class room, moreover, will find them a valuable aid to his lessons in grammar. These papers, when completed, should be sent with return postage to the Cortina Academy of Languages, to be corrected free of charge and returned.
10. The marginal figures in parentheses indicate the number of times the record is played through during the period.

SCHEDULE OF PERIODS, LESSONS AND RECORDS

EACH PERIOD SHOULD COVER AT LEAST ONE HOUR

1. Period	First Lesson	{ Instructions No. 1 to No. 3 respectively	Records No. 1 and No. 2 for the Lesson	Part of Record No. 19 for the Listening Exercise
2. " "				
3. " "				
4. Period	Second Lesson	{ Instructions No. 4 to No. 6 respectively	Records No. 3 and No. 4 for the Lesson	Record No. 19 for the Listening Exercise
5. " "				
6. " "				
7. Period	Third Lesson	{ Instructions No. 7 to No. 9 respectively	Record No. 5 for the Lesson	Part of Record No. 20 for the Listening Exercise
8. " "				
9. " "				
10. Period	Fourth Lesson	{ Instructions No. 7 to No. 9 respectively	Record No. 6 for the Lesson	Record No. 20 for the Listening Exercise
11. " "				
12. " "				
13. Period	Review	Instructions No. 13	Records No. 1 to No. 6 for the Lessons	Records No. 19 and No. 20 for the Listening Exercise
14. Period	Fifth Lesson	{ Instructions No. 7 to No. 9 respectively	Record No. 7 for the Lesson	Part of Record No. 21 for the Listening Exercise
15. " "				
16. " "				

17. Period	Sixth Lesson	{ Instructions No. 7 to No. 9 respectively	Record No. 8 for the Lesson	Record No. 21 for the Listening Exercise
18. " "				
19. " "				
20. Period	Seventh Lesson	{ Instructions No. 7 to No. 9 respectively	Record No. 9 for the Lesson	Part of Record No. 22 for the Listening Exercise
21. " "				
22. " "				
23. Period	Eighth Lesson	{ Instructions No. 7 to No. 9 respectively	Record No. 10 for the Lesson	Record No. 22 for the Listening Exercise
24. " "				
25. " "				
26. Period	Review	Instructions No. 13	Records No. 7 to No. 10 for the Lessons	Records No. 21 and No. 22 for the Listening Exercise
27. Period	Ninth Lesson	{ Instructions No. 7 to No. 9 respectively	Record No. 11 for the Lesson	Record No. 23 for the Listening Exercise
28. " "				
29. " "				
30. Period	Tenth Lesson	{ Instructions No. 7 to No. 9 respectively	Record No. 12 for the Lesson	Record No. 24 for the Listening Exercise
31. " "				
32. " "				
33. Period	Eleventh Lesson	{ Instructions No. 7 to No. 9 respectively	Record No. 13 for the Lesson	Record No. 25 for the Listening Exercise
34. " "				
35. " "				

36. Period	Twelfth Lesson	Instructions No. 7 to No. 9 respectively	Record No. 14 for the Lesson	Record No. 26 for the Listening Exercise
37. " "				
38. " "				
39. Period	Review	Instructions No. 13	Records No. 11 to No. 14 for the Lessons	Records No. 23 to No. 26 for the Listening Exercise
40. Period	Thirteenth Lesson	Instructions No. 7 to No. 9 respectively	Record No. 15 for the Lesson	Record No. 27 for the Listening Exercise
41. " "				
42. " "				
43. Period	Fourteenth Lesson	Instructions No. 7 to No. 9 respectively	Record No. 16 for the Lesson	Record No. 28 for the Listening Exercise
44. " "				
45. " "				
46. Period	Fifteenth Lesson	Instructions No. 7 to No. 9 respectively	Record No. 17 for the Lesson	Record No. 29 for the Listening Exercise
47. " "				
48. " "				
49. Period	Sixteenth Lesson	Instructions No. 7 to No. 9 respectively	Record No. 18 for the Lesson	Record No. 30 for the Listening Exercise
50. " "				
51. " "				
52. Period	Review	Instructions No. 13	Records No. 15 to No. 18 for the Lessons	Records No. 19 to No. 30, as time permits, for the Listening Exercise
Periods 53 to 64	Supplementary Periods Instructions for Period 53			Records Nos. 19 to 30

INSTRUCTIONS FOR THE FIRST PERIOD

First Lesson of the Cortina Method

Read carefully the General Instructions on the colored pages before beginning this period.

1. (Place record marked No. 1, page 46, on the phonograph.)
2. (Wind phonograph and adjust its speed to 80 revolutions per minute.)
3. Open your Cortina Method at page 46.
(Play beginning of record.)
4. "Disque Cortina—Numéro un—Page quarante-six—Première leçon—Vocabulaire pour cette leçon."
(Stop phonograph.)
5. This means "Cortina disc—Number one—Page forty-six—First Lesson—Vocabulary for this lesson."
- (1) 6. While the record is playing now, look at the French in your books and listen only! Look at the French and listen only!
(Play record through.)
7. The next time repeat aloud the words as you hear them; that is, talk back to the phonograph. If you cannot at first pronounce the words as fast as the phonograph does, you will be able to do so very soon. Follow the text in your books. Speak in a clear and distinct voice. Never mind if you do not pronounce correctly

at first. Constant practice in listening and repeating after the phonograph will positively enable you to speak French correctly in time. Now all together! Repeat after the phonograph!

(Begin to play record.)

8. "Disque Cortina—Numéro un—Page quarante-six—Première leçon—Vocabulaire pour cette leçon."

(Stop phonograph.)

9. You will find the translation of the last two phrases in foot-notes 1 and 2 of page 46.
10. (Play record but stop after the words, "Je désire.")

You see next to the French words in your books, "Je désire," the figured pronunciation in English equivalents. This is given throughout the book as a guide to the correct pronunciation as given by the phonograph. See also pages 7 to 44 of the Cortina Method for further explanation of the French sounds.

- (2) 11. Now repeat aloud! In French after the phonograph! Look at the French!

(Play record through.)

- (3) 12. We must learn not only the sounds but also the meaning of the words. So this time cover the French words with a piece of paper and look at the English translation, but repeat aloud in French the words as you hear them, as you have done before. Now all together! Repeat in French! Look at the English only!

(Play record through.)

- (4) 13. Now close your books! Repeat aloud in French and write down at the same time as many words as you can. This will fix them more firmly in your memory. If you cannot follow the phonograph word for word, leave a blank space and fill it in the next time.

(Play record through.)

- (5) 14. Keep your books closed! Repeat aloud and fill in as many of your blank spaces as you can.

(Play record through.)

15. (Turn the disc over on the machine.)

Now the phonograph will play some simple sentences, using the words of the vocabulary which you have just repeated. Turn to page 48.

(Begin to play record.)

16. "Disque Cortina—Numéro deux—Page quarante-huit."

(Stop phonograph.)

17. That means "Cortina disc—Number two—Page forty-eight."

18. (Begin the record but stop after the first sentence, "Je désire apprendre le français.")

We will lift the reproducer after each sentence, allowing you time to repeat it, before we place the reproducer in position again for the next sentence. You must repeat the entire sentence after the reproducer is lifted.

The reproducer can be easily replaced on the exact spot desired if the operator holds it steady, being careful not to move it either forward or backward while lifting it. A little practice will soon give the necessary skill, insuring a smooth continuation of the record.

(1) 19. Now repeat aloud each sentence! In French after the phonograph!

(Play record through, lifting the reproducer after each sentence.)

(2) 20. Now cover up with a piece of paper the page containing the French and look at the English translation only, on page 49, but repeat aloud in French after the phonograph! All together!

(Play record through as before.)

(3) 21. Now close your books and repeat each sentence after the phonograph! Write down the words as you repeat them, as you did before, leaving blank spaces where you cannot follow the phonograph.

(Play record through.)

(4) 22. Keep your books closed! Repeat aloud and fill in as many of your blank spaces as you can.

(Play record through.)

23. (Put record marked No. 19, page 278, on the phonograph and play the whole first page, as far as the word "fleurs," then stop.)

For the last few minutes of our period we will listen to some connected French reading matter. Open your books at page 278. Listen only! Do not try to repeat after the phonograph but follow the French text in your books. Listening to these connected sentences will impress upon your memory the cadence of the language, more commonly called the rhythm and inflection. It is not necessary that you should understand a word of it. The important thing at first is to become familiar with the sound of the French language. Merely listening to this descriptive

matter now will, moreover, prepare you for the closer study of these records toward the end of the course.

Notice also how many words are similar in French and English. Try to detect as many of these similarities as you can. This will help you to understand the spoken language.

(Play record as far as indicated above and repeat this passage about four times, thus closing the period.)

In class-room instruction a free translation of the passage just heard may be given, either by the instructor or by an advanced student.

24. In order to derive the full benefit from these lessons, we must study the foot-notes on each page of the Cortina Method. They give us the most important and necessary grammatical rules for each lesson. For example, on page 47 we find that the second word in the first column, "le," is followed by the figure 10, which refers us to the foot of the page. We find on reading this note, that "le" is the masculine article singular. Much of this grammatical information is also found in a more compact and extended form in the second part of each one of the five books into which the Cortina Method is divided. Thus the declination of all the articles is given on pages 72 and 73. This supplementary grammar will be taken up more fully in connection with the Exercises in Grammar which will be assigned at stated periods in this course, and which constitute a review of the ground covered in each lesson of the Cortina Method.

INSTRUCTIONS FOR THE SECOND PERIOD

First Lesson of the Cortina Method

Read carefully paragraphs 3, 4 and 6 of the General Instructions on the colored pages before beginning this period.

1. (Place record marked No. 1, page 46, on the phonograph.)
2. (Wind phonograph and adjust its speed to 80 revolutions per minute.)
- (1) 3. Open your Cortina Method at page 46. Repeat aloud in French! After the phonograph!
(Play record through.)
- (2) 4. Once more! Look at the French in your books and repeat after the phonograph!
(Play record through.)
- (3) 5. Now keep the French words covered and look only at the English translation, but repeat aloud after the phonograph in French!
(Play record through.)
- (4) 6. Close your books! Repeat aloud in French and write down at the same time as many words as you can. This will fix them more firmly in your memory. If you cannot follow the phonograph word for word, leave a blank space and fill it in the next time.
(Play record through.)
- (5) 7. Keep your books closed! Repeat aloud and fill in as many of your blank spaces as you can.
(Play record through.)

- (1) 8. (Turn the disc over on the phonograph and play the record through. Throughout this period follow the directions for lifting the reproducer given in the foot-note to paragraph 18 of the first Period.)

Now we begin with the sentences! Repeat aloud in French after the phonograph! Look at the French in your books!

- (2) 9. Now cover up the French sentences with a piece of paper and look at the English only! Repeat aloud in French! After the phonograph!

(Play record through.)

- (3) 10. Now close your books and repeat each sentence after the phonograph! Write down the words as you repeat them, as you did before, leaving a blank space where you cannot follow the phonograph!

(Play record through.)

- (4) 11. Keep your books closed! Repeat aloud and fill in as many of your blank spaces as you can!

(Play record through.)

12. (Put record marked No. 19, page 278, on the phonograph and play the whole first page as far as the word "fleurs," then stop.)

For the last few minutes of our period we will listen to some connected reading matter. Open your books at page 278. Listen only!

(Play record as far as indicated above and repeat this passage about four times, to the end of the period.)

13. At the next period exercises in grammar and in composition will be assigned, covering the

First Lesson of the Cortina Method. In preparation study carefully the foot-notes to this lesson, on pages 46 to 51. The more fully you master these foot-notes, the more you will profit by this course.

INSTRUCTIONS FOR THE THIRD PERIOD

First Lesson of the Cortina Method

Read carefully paragraphs 7 to 9 of the General Instructions on the colored pages before beginning this period.

1. (Place record marked No. 1, page 46, on the phonograph.)
2. (Wind phonograph and adjust its speed to 80 revolutions per minute.)
- (1) 3. This period is a test of what you have learned in the two preceding periods. So we will reverse the order of our exercises and begin by writing. If you are able to write down correctly all the words and sentences after the phonograph, we can take up the Second Lesson the next time. If you are not yet able to do this, we must review this period once more the next time. Now keep your books closed and repeat aloud after the phonograph while you write. If you cannot follow word for word, leave a blank space, to fill in next time.
(Play record through.)

- (2) 4. Now open your books at page 46 and repeat aloud in French while you compare with the printed text what you have written, and fill in your blank spaces at the same time.
(Play record through.)
- (3) 5. Cover up the French words with a piece of paper and look at the English translation, but repeat aloud in French after the phonograph!
(Play record through.)
- (4) 6. Close your books and repeat aloud after the phonograph! Try not to skip words!
(Play record through.)
- (1) 7. (Turn the disc over on the phonograph and play record through. Remember to lift the reproducer after each sentence, as you have done before. Give the students time to write.)
Now we begin with the sentences and will write them down first, after the phonograph. Remember that this is a test to show how much you have profited by the two preceding periods! Repeat aloud as you write! If you cannot follow word for word, leave a blank space, to fill in next time.
(Play record through.)
- (2) 8. Now open your books at page 48 and repeat aloud in French while you compare with the printed text what you have written, and fill in your blank spaces at the same time.
(Play record through.)
- (3) 9. Cover the French with a piece of paper and look at the English only, but repeat aloud in French after the phonograph!
(Play record through.)

- (4) 10. Now close your books and repeat after the phonograph! Try not to skip words!
(Play record through.)
- (5) 11. Once more! Keep your books closed! Repeat after the phonograph!
(Play record through.)
12. Before listening to the descriptive matter, let us carry on for a short while a conversation in French.

This can be done by having either the individual students talk with one another or, if the class is a large one, by forming it into groups of four or more students each and letting one group converse with another. This conversation should be based on the vocabularies as well as on the dialogue of the lesson, and may be started by the following simple sentences:

"John, ask Tom: 'Pourquoi désirez-vous apprendre le français?'"

Tom now must answer the question in full, as follows:

"Je désire apprendre le français pour voyager."

A large variety of such questions and answers are found in Cortina's "Français en Français," and a few are contained in the exercise in composition No. 1. (See Appendix.)

Individual students who are taking the course without a teacher should carry on the same conversation aloud by themselves, forming their own original sentences and replies as they go along.

13. (Put record marked No. 19, page 278, on the phonograph and play the whole first page, as far as the word "fleurs," then stop.)

For the last few minutes of our period we will listen to some connected reading matter. Open your books at page 278! Listen only!

(Play record as far as indicated above and repeat the passage just heard about five times, thus closing the period.)

14. Now hand in what you have written down of this lesson. We will look it over and then decide whether we can go on with the Second Lesson the next time, or whether we must repeat this period once more. We must absolutely master each lesson before we go on to a new one.

The student studying alone must be honest with himself and not take up a new lesson until he is absolutely sure that he has mastered the one he has been studying. The oftener a record is repeated, the more firmly the words will become fixed in the memory.

15. The exercises in grammar and in composition which are assigned at this period are based on the ground which has been covered so far in the Cortina Method. Follow the directions at the head of each exercise. Have them ready to hand in at the end of the Sixth Period. They will be corrected and returned to you in due time.

(See Page 52 of the Appendix.)

INSTRUCTIONS FOR THE FOURTH PERIOD

Second Lesson of the Cortina Method

Read carefully paragraphs 3 and 6 of the General Instructions on the colored pages.

1. (Place record marked No. 3, page 52, on the phonograph.)
2. (Wind phonograph and adjust its speed to 80 revolutions per minute.)
3. Open your Cortina Method at page 52.
(Play beginning of record.)
4. "Disque Cortina—Numéro trois—Page cinquante-deux—Deuxième leçon—Nouveau vocabulaire pour cette leçon."
(Stop phonograph.)
5. This means "Cortina disc—Number three—Page fifty-two—New vocabulary for this lesson."
- (1) 6. While the record is playing now, look at the French in the book and listen only! Look at the French in the book and listen only!
(Play record through.)
7. The next time repeat aloud the words as you hear them, that is, talk back to the phonograph. If you cannot at first pronounce the words as fast as the phonograph does, you will be able to do so very soon. Follow the text in your books. Speak in a clear and distinct voice. Never mind if you cannot pronounce correctly at first. Constant practice in listening and repeating after the phonograph will positively

enable you to speak French correctly in time. Now all together! Repeat after the phonograph!

(Begin to play record.)

8. "Disque Cortina—Numéro trois—Page cinquante-deux—Deuxième leçon—Nouveau vocabulaire pour cette leçon."

(Stop phonograph.)

9. You will find the translation of the new words in foot-notes 1 and 2 at the bottom of page 52.

- (2) 10. Now repeat aloud! In French! After the phonograph!

(Play record through.)

- (3) 11. We must learn not only the sound but also the meaning of the words. So this time cover the French words with a piece of paper and look at the English translation, but repeat aloud in French after the phonograph! Now all together! Repeat in French!

(Play record through.)

- (4) 12. Now close your books and repeat aloud after the phonograph! Write down the words as you repeat them. This will fix them more firmly in your memory. If you cannot follow word for word, leave a blank space which you will fill in the next time.

(Play record through.)

- (5) 13. Keep your books closed! Repeat after the phonograph and fill in your blank spaces.

(Play record through.)

14. (Turn the disc over on the machine.)

Now the phonograph will play some simple sentences, using the words of the vocabulary

which we have just repeated. Turn to page 54.
(Begin to play record.)

15. "Disque Cortina—Numéro quatre—Page cinquante-quatre."

(Stop record.)

16. That means, "Cortina disc—Number four—Page fifty-four."

(Begin the record but stop after the first sentence, "Bonjour, ma chère, comment allez-vous?")

Note:—See page 43 of the Cortina Method for the rule governing the "Liaison des mots." Only the first four records of this course are pronounced without forming the "liaison," after which it is always formed. The students should endeavor to form it as soon as they acquire fluency of speech.

17. We will lift the reproducer after each sentence, allowing you time to repeat it, before we place the reproducer in position again for the next sentence. You must repeat the entire sentence after the reproducer is lifted.

The reproducer can be easily replaced on the exact spot desired if the operator holds it steady, being careful not to move it either forward or backward while lifting it. A little practice will soon give the necessary skill, insuring a smooth continuation of the record.

- (1) 18. Now repeat aloud each sentence! In French after the phonograph!

(Play record through, lifting the reproducer after each sentence.)

- (2) 19. Now cover up with a piece of paper the page containing the French and look at the English translation only, on page 55, but repeat aloud

in French after the phonograph! All together!
(Play record through, as before.)

(3) 20. Close your books and repeat each sentence after the phonograph! Write down the words as you repeat them, as you have done before. If you cannot follow the phonograph, leave a blank space which you will fill in the next time.
(Play record through as before.)

(4) 21. Keep your books closed! Repeat aloud after the phonograph and fill in your blank spaces!
(Play record through as before.)

22. Before listening to the descriptive matter, let us carry on for a short while a conversation in French.

This can be done either by having the individual students talk with one another or, if the class is a large one, by forming it into groups of four or more students each and letting one group converse with another. This conversation should be based on the vocabularies as well as on the dialogue of the lesson, and may be started by the following simple sentences:

“John, ask Tom: ‘Comment allez-vous?’”

Tom now must answer the question in full, as follows:

“Très bien, merci.”

A large variety of such questions and answers are found in Cortina's “Français en Français,” and a few are contained in the exercise in composition No. 1. (See Appendix.)

Individual students who are taking the course without a teacher should carry on the same conversation aloud by themselves, forming their

own original sentences and replies as they go along.

23. (Put record marked No. 19, page 278, on the phonograph.)

For the last few minutes we will listen to some connected reading matter. Open your books at page 278! Listen only!

(Play record through. Note the position of the reproducer when it strikes the first new words, "Mais ne nous," and repeat the last part about four times, to the end of the period.)

In class-room instruction a free translation of the passage just heard may be given, either by the instructor or by an advanced student.

24. In order to derive the full benefit from this course, we must study the foot-notes to each lesson. They give us the most necessary and important rules. Read carefully the foot-notes on pages 52 to 57, as indicated by the small figures which follow the words.
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INSTRUCTIONS FOR THE FIFTH PERIOD

Second Lesson of the Cortina Method

Read carefully paragraphs 7 and 8 of the General Instructions on the colored pages before beginning this period.

1. (Place record marked No. 3, page 52, on the phonograph.)
2. (Wind phonograph and adjust its speed to 80 revolutions per minute.)

- (1) 3. Open your Cortina Method at page 52. Repeat aloud in French! After the phonograph! Look at the French in your books!
(Play record through.)
- (2) 4. Once more! Repeat in French! Look at the French in your books!
(Play record through.)
- (3) 5. Now cover the French words with a piece of paper and look at the English translation but repeat in French after the phonograph!
(Play record through.)
- (4) 6. Close your books! Write down each word after the phonograph and repeat aloud while you write! Leave a blank space where you cannot follow the phonograph. You will fill this in the next time.
(Play record through.)
- (5) 7. Keep your books closed! Repeat after the phonograph and fill in your blank spaces!
(Play record through.)
- (1) 8. (Turn the disc over on the machine.)
Now the phonograph will play the sentences. Turn to page 54. Repeat aloud each sentence after the phonograph! Look at the French in your books!
(Play record through, one sentence at a time, lifting the reproducer as you have done before.)
- (2) 9. Now cover up with a piece of paper the page containing the French and look at the English translation only, on page 55, but repeat aloud in French after the phonograph! All together!
(Play record through.)

- (3) 10. Close your books and repeat each sentence after the phonograph, writing down the words as you repeat them, as you have done before. If you cannot follow the phonograph, leave a blank space, which you will fill in the next time. (Play record through.)
- (4) 11. Keep your books closed! Repeat aloud after the phonograph and fill in your blank spaces! (Play record through.)
12. Study carefully the foot-notes on pages 52 to 57. You must master them thoroughly before preparing the exercises in grammar which will be assigned the next time.
13. Before listening to the descriptive matter, let us carry on for a short while a conversation in French.

This can be done either by having the individual students talk with one another or, if the class is a large one, by forming it into groups of four or more students each and letting one group converse with another. This conversation should be based on the vocabularies as well as on the dialogue of the lesson, and may be started by the following simple sentences:

“John, ask Tom: ‘Comment allez-vous?’”

Tom now must answer the question in full, as follows:

“Très bien, merci.”

A large variety of such questions and answers are found in Cortina's “Français en Français,” and a few are contained in the exercise in composition No. 1. (See Appendix.)

Individual students who are taking the course without a teacher should carry on the same conversation aloud by themselves, forming their own original sentences and replies as they go along.

- 14.** (Put record marked No. 19, page 278, on the phonograph.)

For the last few minutes we will listen to some connected reading matter. Open your books at page 278. Listen only!

(Play record through. Note the position of the reproducer when it strikes the first words, "Mais ne nous," and repeat the last part about four times, to the end of the period.)

In class-room instruction a free translation of the passage just heard may be given, either by the instructor or by an advanced student.

INSTRUCTIONS FOR THE SIXTH PERIOD

Second Lesson of the Cortina Method

Read carefully paragraphs 6 and 9 of the General Instructions on the colored pages before beginning this period.

- 1.** (Place record marked No. 3, page 52, on the phonograph.)
- 2.** (Wind phonograph and adjust its speed to 80 revolutions per minute.)
- (1) 3.** This period is a test of what you have learned in the two preceding periods. So we will re-

verse the order of our exercises and begin by writing. If you are able to take down correctly all the words and sentences after the phonograph, we can take up the Third Lesson the next time. If you are not yet able to do this, we must go over this period once more the next time. Now keep your books closed and repeat aloud while you write. If you cannot follow word for word, leave a blank space.

(Play record through.)

- (2) 4. Open your books at page 52 and repeat aloud in French! Look at the French in your books while you compare with the printed text what you have written down, and fill in your blank spaces at the same time.

(Play record through.)

- (3) 5. Cover up the French with a piece of paper and look at the English translation, but repeat aloud in French after the phonograph!

(Play record through.)

- (4) 6. Close your books and repeat aloud after the phonograph! Try not to skip words!

(Play record through.)

- (1) 7. (Turn the disc over on the machine.)

Now we begin with the sentences and will write them down first after the phonograph. Remember that this is a test to show how much you have profited by the two preceding periods. If you cannot follow word for word, leave a blank space.

(Play record through.)

- (2) 8. Open your books at page 54 and repeat aloud in French! Look at the French in your books

while you compare with the printed text what you have written down, and fill in your blank spaces at the same time.

(Play record through.)

- (3) 9. Cover the French with a piece of paper and look at the English only, but repeat aloud after the phonograph in French!

(Play record through.)

- (4) 10. Now close your books and repeat after the phonograph! Try not to skip words!

(Play record through.)

- (5) 11. Once more! Keep your books closed and repeat after the phonograph!

(Play record through.)

12. Before listening to the descriptive matter, let us carry on for a short while a conversation in French.

This can be done either by having the individual students talk with one another or, if the class is a large one, by forming it into groups of four or more students each and letting one group converse with another. This conversation should be based on the vocabularies as well as on the dialogue of the lesson, and may be started by the following simple sentences:

"John, ask Tom: 'Comment allez-vous?'"

Tom now must answer the question in full, as follows:

"Très bien, merci."

A large variety of such questions and answers are found in Cortina's "Français en Français," and a few are contained in the exercise in composition No. 1. (See Appendix.)

Individual students who are taking the course without a teacher should carry on the same conversation aloud by themselves, forming their own original sentences and replies as they go along.

13. (Put record marked No. 19, page 278, on the phonograph.)

For the last few minutes we will listen to the reading matter. Open your books at page 278. Listen only!

(Play record through. Note the position of the reproducer as it strikes the first new paragraph, at the words "Mais ne nous," and repeat the last two pages about four times, to the end of the period.)

14. Now hand in what you have written down of this lesson. We will look it over and then decide whether we can go on with the Third Lesson the next time, or whether we must repeat this period once more. We must absolutely master each lesson before we can go on with the next one.

The student studying alone must be honest with himself and not take up a new lesson until he is absolutely sure that he has mastered the one he has been studying. The oftener a record is repeated, the more firmly the words will become fixed in the memory.

15. Now hand in the exercises in grammar and in composition which were assigned at the end of the Third Period and which you were requested to bring in to-day. They will be corrected and returned to you in due time. The exercises

that are assigned to-day are based on the ground which has been covered in the last three periods. Follow the directions at the head of each paper. Have them ready to hand in at the end of the Ninth Period.

(See Appendix, page 54.)

INSTRUCTIONS FOR THE SEVENTH PERIOD

Third Lesson of the Cortina Method

Read carefully paragraphs 2, 3 and 4 of the General Instructions on the colored pages before beginning this period.

1. (Place record marked No. 5, page 58, on the phonograph.)
2. (Wind phonograph and adjust its speed to 80 revolutions per minute.)
3. Open your Cortina Method at page 58.
(Play beginning of record.)
4. Disque Cortina—Numéro cinq—Page cinquante-huit—Troisième leçon—Nouveau vocabulaire.
(Stop phonograph.)
5. That means, "Cortina disc—Number five—Page fifty-eight—Third Lesson—New vocabulary."
- (1) 6. Look at the French in your books and listen only! Look at the French and listen only! This record contains not only the vocabulary but also the dialogue of the lesson.
(Play record through.)

- (2) 7. While the record is playing the next time, repeat aloud the words as you hear them, as you have done in the previous lessons. Try not to skip words, but never mind if you cannot pronounce at first as fast as the phonograph does. You will be able to do it perfectly before we finish with this record. Speak in a clear and distinct voice.

(Play record through. You need not lift the reproducer while playing the vocabulary, as the students can easily repeat each word after the phonograph, but you must lift the reproducer after each sentence, as explained in the foot-note to paragraph 18 of the first period. This should be done every time the record is played through and the students repeat after it.)

- (3) 8. Once more! Look at the French and repeat aloud after the phonograph!

(Play record through.)

- (4) 9. Now cover up the French with a piece of paper and look at the English translation while you repeat aloud in French.

(Play record through.)

- (5) 10. Look again at the French and repeat after the phonograph!

(Play record through.)

- (6) 11. Once more! Look at the French and repeat!

(Play record through.)

- (7) 12. Now close your books and repeat aloud in French, writing down at the same time as many words as you can. This will fix them more firmly in your memory. If you cannot follow the phonograph word for word, leave a

blank space which you will fill in the next time.
(Play record through.)

- (8) 13. Keep your books closed! Repeat after the phonograph and fill in as many of your blank spaces as you can.

(Play record through.)

- (9) 14. Now open your books and look at the French while you repeat after the phonograph.

(Play record through.)

15. Before listening to the descriptive matter, let us carry on for a short while a conversation in French.

This can be done either by having the individual students talk with one another or, if the class is a large one, by forming it into groups of four or more students each and letting one group converse with another. This conversation should be based on the vocabularies as well as on the dialogue of the lesson, and may be started by the following simple sentences:

"John, ask Tom: 'Parlez-vous bien français?'"

Tom now must answer the question in full, as follows:

"Non, pas du tout."

A large variety of such questions and answers are found in Cortina's "Français en Français," and a few are contained in the exercise in composition No. 1. (See Appendix.)

Individual students who are taking the course without a teacher should carry on the same conversation aloud by themselves, forming their

own original sentences and replies as they go along.

16. (Put record marked No. 20, page 280, on the phonograph and play as far as the word "soigneusement," on page 281.)

For the last few minutes of our period we will continue with our Day in Paris. Open your books at page 280. Listen only!

(Repeat this passage about five times, thus closing the period.)

17. Study carefully the foot-notes to the Third Lesson, on pages 58 to 65, in preparation for the exercises which will be assigned at the Ninth Period.

18. Let the French words and sentences to which you have listened remain with you and become a part of you. Repeat them over and over to yourself and among yourselves until they become second nature to you.

INSTRUCTIONS FOR THE EIGHTH PERIOD

Third Lesson of the Cortina Method

Read carefully paragraphs 7 and 8 of the General Instructions on the colored pages before beginning this period.

1. (Place record marked No. 5, page 58, on the phonograph.)
2. (Wind phonograph and adjust its speed to 80 revolutions per minute.)

3. Open your Cortina Method at page 58.
- (1) 4. Look at the French in your books and listen only! Listen only! This record contains not only the vocabulary but also the dialogue.
(Play record through.)
- (2) 5. Now look at the French and repeat aloud the words as you hear them, as you have done before. Try not to skip words, but never mind if you cannot pronounce at first as fast as the phonograph does. You will be able to do so before we finish with this record.
(Play record through. You need not lift the reproducer while playing the vocabulary, but you must lift it after each sentence, as explained in the foot-note to paragraph 18 of the first period. This should be done every time the record is played through and the students repeat after it.)
- (3) 6. Once more! Look at the French and repeat after the phonograph!
(Play record through.)
- (4) 7. Now cover up the French with a piece of paper and look at the English translation while you repeat aloud in French!
(Play record through.)
- (5) 8. Look again at the French and repeat after the phonograph!
(Play record through.)
- (6) 9. Once more! Look at the French and repeat after the phonograph!
(Play record through.)
- (7) 10. Now close your books and repeat aloud in French, writing down at the same time as many

words as you can. This will fix them more firmly in your memory. If you cannot follow the phonograph word for word, leave a blank space, which you will fill in the next time.

(Play record through.)

- (8) 11. Keep your books closed and fill in as many of your blank spaces as you can.

(Play record through.)

- (9) 12. Now open your books and look at the French while you check up what you have written, repeating after the phonograph!

(Play record through.)

13. Before listening to the descriptive matter, let us carry on for a short while a conversation in French.

This can be done either by having the individual students talk with one another or, if the class is a large one, by forming it into groups of four or more students each and letting one group converse with another. This conversation should be based on the vocabularies as well as on the dialogue of the lesson, and may be started by the following simple sentences:

“John, ask Tom: ‘Parlez-vous bien français?’”

Tom now must answer the question in full, as follows:

“Non, pas du tout.”

A large variety of such questions and answers are found in Cortina's “Français en Français,” and a few are contained in the exercise in composition No. 1. (See Appendix.)

Individual students who are taking the course without a teacher should carry on the same conversation aloud by themselves, forming their own original sentences and replies as they go along.

14. (Put record marked No. 20, page 280, on the phonograph and play as far as the word "soigneusement," on page 281.)

For the last few minutes of our period we will continue with our Day in Paris. Open your books at page 280. Listen only!

(Repeat this passage about five times, thus closing the period.)

15. Study carefully the foot-notes to the Third Lesson on pages 58 to 65. Exercises in grammar and in composition will be assigned at the next period, and the more fully you study these foot-notes, the better prepared you will be to answer these questions.
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INSTRUCTIONS FOR THE NINTH PERIOD

Third Lesson of the Cortina Method

Read carefully paragraphs 6 and 9 of the General Instructions on the colored pages before beginning this period.

1. (Place record marked No. 5, page 58, on the phonograph.)
2. (Wind phonograph and adjust its speed to 80 revolutions per minute.)
- (1) 3. This period is a test of what you have learned in the two preceding periods, so we will reverse

the order of our exercises and begin by writing. If you are able to write down all the words and sentences after the phonograph, we can take up the Fourth Lesson the next time. If you are not yet able to do this, we must go over this period once again the next time. Now keep your books closed and repeat aloud while you write. If you cannot follow word for word, leave a blank. (Play record through.)

- (2) 4. Open your books at page 58 and repeat aloud in French! Look at the French in your books, while you compare with the printed text what you have written down, and fill in your blank spaces at the same time.

(Play record through.)

- (3) 5. Now cover up the French with a piece of paper and look at the English translation, but repeat aloud in French after the phonograph!

(Play record through.)

- (4) 6. Look at the French and repeat after the phonograph!

(Play record through.)

- (5) 7. Once more! Look at the French and repeat after the phonograph!

(Play record through.)

- (6) 8. Once more! Look at the French and repeat after the phonograph!

(Play record through.)

- (7) 9. Cover the French, look at the English translation and repeat in French.

(Play record through.)

(8) 10. Close your books and repeat after the phonograph!

(Play record through.)

(9) 11. Once more! Repeat after the phonograph!

(Play record through.)

12. Before listening to the descriptive matter, let us carry on for a short while a conversation in French.

This can be done either by having the individual students talk with one another or, if the class is a large one, by forming it into groups of four or more students each and letting one group converse with another. This conversation should be based on the vocabularies as well as on the dialogue of the lesson, and may be started by the following simple sentences:

"John, ask Tom: 'Parlez-vous bien français?'"

Tom now must answer the question in full, as follows:

"Non, pas du tout."

A large variety of such questions and answers are found in Cortina's "Français en Français," and a few are contained in the exercise in composition No. 1. (See Appendix.)

Individual students who are taking the course without a teacher should carry on the same conversation aloud by themselves, forming their own original sentences and replies as they go along.

13. (Put record marked No. 20, page 280, on the phonograph and play as far as the word "soigneusement," on page 281.)

For the last few minutes of our period we will continue with our Day in Paris. Open your books at page 280. Listen only!

(Repeat this passage about five times, thus closing the period.)

14. Now hand in what you have written down of this lesson. We will look it over and then decide whether we can go on with the Fourth Lesson the next time, or whether we must repeat this period once more the next time. We must absolutely master each lesson before we can go on with the next one.

The student studying alone must be honest with himself and not take up a new lesson until he is absolutely sure that he has mastered the one he has been studying. The oftener a record is repeated, the more firmly the words will become fixed in the memory.

15. Now hand in the exercises in grammar and in composition which were assigned at the end of the Sixth Period, and which you were requested to bring in to-day. They will be corrected and returned to you in due time. The exercises which are assigned to-day are based on the ground which has been covered during the last three periods. Follow the directions at the head of each paper. Have them ready to hand in at the end of the Twelfth Period.

(See Appendix, page 56.)

NOTE

The plan of this book, it has been observed in the course of these lessons, is based on **the** division into groups of three periods, each group covering one Lesson of the Cortina Method, and minute instructions for each period have been given. These instructions may now serve as a guide, both for class-room work and for self-study. But new records and new exercises must be used for each new group. The plan for the next three periods then works out as follows:

PERIODS TEN TO TWELVE

Fourth Lesson of the Cortina Method

Follow the instructions as given for the Seventh to Ninth Periods, respectively, as guide.

Use Record No. 6 for the lesson.

Use Record No. 20 for the listening exercise.

Take Exercises No. 4 at the end of the Twelfth Period.

(See Appendix, page 58.)

INSTRUCTIONS FOR THE THIRTEENTH PERIOD

General Review

This period is a review of Lessons I to IV and records Nos. 1 to 6, which will be played through only once; also records Nos. 19 and 20, played as indicated. Read

paragraph 3 of the General Instructions on the colored pages before beginning this period.

1. (Place record marked No. 1, page 46, on the phonograph.)
2. (Wind phonograph and adjust its speed to 80 revolutions per minute.)
3. This period we will devote to a review of what we have so far learned, namely Lessons I to IV of the Cortina Method. We shall not have time to play these records through more than once, so you must listen very attentively and repeat carefully after the phonograph. Open your books at page 46! Repeat every word distinctly after the phonograph! (Play record through.)
4. (Turn disc over on phonograph.)
Now we begin with the dialogue. Turn to page 48. Repeat each sentence clearly after the phonograph. (Play record through. Remember to lift the reproducer after each sentence, as you did in previous periods.)
5. (Place record marked No. 3, page 52, on the phonograph and play it through.)
Turn to page 52. Pronounce each word distinctly after the phonograph!
6. (Turn disc over and play record through.)
Turn to page 54. Repeat each sentence after the phonograph! Clearly and distinctly!
7. (Place record marked No. 5, page 58, on the phonograph and play it through.)
Turn to page 58! This record contains both the vocabulary and the dialogue! Repeat every word and sentence clearly after the phonograph!

8. (Place record marked No. 6, page 66, on the phonograph and play it through.)

Close your books and try to repeat "by ear" after the phonograph! It covers our last lesson and should be fresh in your memory!

9. (Place record marked No. 19, page 278, on the phonograph and play it through.)

This record covers our listening exercise. Open your books at page 278! Listen only! Follow the text in your books!

10. (Place record marked No. 20, page 280, on the phonograph and play it through.)

Turn to page 280 and follow the text! Listen only!

11. The exercises which are assigned at this period are a review of the whole grammar which has been studied so far, with special reference to the verb. The models of the regular verbs on pages 80 to 84 should be thoroughly analyzed and memorized. Fluency in speaking French is possible only if the different forms and endings of the verbs are fully mastered. Follow the directions at the head of the paper. Hand it in at the end of the Sixteenth Period. It will be corrected and returned to you in due time.

(See Appendix, page 60.)

NOTE

The instructions for the remaining periods of this course should be carried out along the lines laid down for the preceding periods. Take the Instructions for the Seventh to the Ninth Period, respectively, as a guide for conducting Periods Fourteen to Fifty-two, or for self-study, as follows:

PERIODS FOURTEEN TO SIXTEEN

Fifth Lesson of the Cortina Method

Follow the Instructions as given for the Seventh to the Ninth Period, respectively, as a guide.

Use Record No. 7 for the lesson.

Use Record No. 21, pages 282 to 283, for the listening exercise.

Take Exercises No. 6, at the end of the Sixteenth Period. (See Appendix, page 63.)

PERIODS SEVENTEEN TO NINETEEN

Sixth Lesson of the Cortina Method

Follow the Instructions as given for the Seventh to the Ninth Period, respectively, as a guide.

Use Record No. 8 for the lesson.

Use Record No. 21, pages 282 to 284, for the listening exercise.

Take Exercises No. 7 at the end of the Nineteenth Period. (See Appendix, page 64.)

PERIODS TWENTY TO TWENTY-TWO

Seventh Lesson of the Cortina Method

Follow the Instructions as given for the Seventh to the Ninth Period, respectively, as a guide.

Use Record No. 9 for the lesson.

Use Record No. 22, pages 287 to 288, for the listening exercise.

Take Exercises No. 8 at the end of the Twenty-second Period. (See Appendix, page 66.)

PERIODS TWENTY-THREE TO TWENTY-FIVE

Eighth Lesson of the Cortina Method

Follow the Instructions as given for the Seventh to the Ninth Period, respectively, as a guide.

Use Record No. 10 for the lesson.

Use Record No. 22, pages 287 to 289, for the listening exercise.

Take Exercises No. 9 at the end of the Twenty-fifth Period. (See Appendix, page 67.)

PERIOD TWENTY-SIX

Review

Follow the Instructions as given for the Thirteenth Period as a guide.

Use Records Nos. 7 to 10 for the lessons.

Use Records Nos. 21 and 22 entire for the listening exercise.

Take Exercises No. 10. (See Appendix, page 69.)

PERIODS TWENTY-SEVEN TO TWENTY-NINE

Ninth Lesson of the Cortina Method

Follow the Instructions as given for the Seventh to the Ninth Period, respectively, as a guide.

Use Record No. 11 for the lesson.

Use Record No. 23, page 290, for the listening exercise.

Take Exercises No. 11 at the end of the Twenty-ninth Period. (See Appendix, page 70.)

PERIODS THIRTY TO THIRTY-TWO

Tenth Lesson of the Cortina Method

Follow the Instructions as given for the Seventh to the Ninth Period, respectively, as a guide.

Use Record No. 12 for the lesson.

Use Record No. 24, page 292, for the listening exercise.

Take Exercises No. 12 at the end of the Thirty-second Period. (See Appendix, page 71.)

PERIODS THIRTY-THREE TO THIRTY-FIVE

Eleventh Lesson of the Cortina Method

Follow the Instructions as given for the Seventh to the Ninth Period, respectively, as a guide.

Use Record No. 13 for the lesson.

Use Record No. 25, page 298, for the listening exercise.

Take Exercises No. 13 at the end of the Thirty-fifth Period. (See Appendix, page 73.)

PERIODS THIRTY-SIX TO THIRTY-EIGHT

Twelfth Lesson of the Cortina Method

Follow the Instructions as given for the Seventh to the Ninth Period, respectively, as a guide.

Use Record No. 14 for the lesson.

Use Record No. 26, page 300, for the listening exercise.

Take Exercises No. 14 at the end of the Thirty-eighth Period. (See Appendix, page 74.)

PERIOD THIRTY-NINE

Review

Follow the Instructions as given for the Thirteenth Period as a guide.

Use Records Nos. 11 to 14 for the lessons.

Use Records No. 23, page 290, No. 24, page 292, No. 25, page 298, No. 26, page 300, for the listening exercise.

Take Exercises No. 15. (See Appendix, page 76.)

PERIODS FORTY TO FORTY-TWO

Thirteenth Lesson of the Cortina Method

Follow the Instructions as given for the Seventh to the Ninth Period, respectively, as a guide.

Use Record No. 15 for the lesson.

Use Record No. 27, page 303, for the listening exercise.

Take Exercises No. 16 at the end of the Forty-second Period. (See Appendix, page 77.)

PERIODS FORTY-THREE TO FORTY-FIVE

Fourteenth Lesson of the Cortina Method

Follow the Instructions as given for the Seventh to the Ninth Period, respectively, as a guide.

Use Record No. 16 for the lesson.

Use Record No. 28, page 308, for the listening exercise.

Take Exercises No. 17 at the end of the Forty-fifth Period. (See Appendix, page 78.)

PERIODS FORTY-SIX TO FORTY-EIGHT

Fifteenth Lesson of the Cortina Method

Follow the Instructions as given for the Seventh to the Ninth Period, respectively, as a guide.

Use Record No. 17 for the lesson.

Use Record No. 29, page 211, for the listening exercise.

Take Exercises No. 18 at the end of the Forty-eighth Period. (See Appendix, page 80.)

PERIODS FORTY-NINE TO FIFTY-ONE

Sixteenth Lesson of the Cortina Method

Follow the Instructions as given for the Seventh to the Ninth Period, respectively, as a guide.

Use Record No. 18 for the lesson.

Use Record No. 30, page 313, for the listening exercise.

Take Exercises No. 19 at the end of the Fifty-first Period. (See Appendix, page 81.)

PERIOD FIFTY-TWO

Review

Follow the Instructions as given for the Thirteenth Period as a guide.

Use as many of the records as there is time during the period, selecting those that have proved the most difficult or interesting.

Take Exercise No. 20. (See Appendix, page 82.)

SUPPLEMENTARY PERIODS

Classes or individuals should now study the descriptive matter, which so far was used merely as a listening exercise, by applying the method as used for the dialogues with the first eighteen records to records No. 19 to No. 30, as follows:

INSTRUCTIONS FOR PERIOD FIFTY-THREE

Une Journée à Paris

Read carefully paragraphs 2, 3 and 4 of the General Instructions on the colored pages before beginning this period.

1. (Place record marked No. 19, page 278, on the phonograph.)
2. (Wind phonograph and adjust its speed to 80 revolutions per minute.)
- (1) 3. We will now take up the closer study of the descriptive matter, which we have so far used merely as a listening exercise. Open your books at page 278! Look at the French and listen only! (Play record through.)
- (2) 4. Now repeat after the phonograph, but look at the text in your books! Repeat aloud! (Play record through, but lift the reproducer after each sentence, allowing the students time to repeat the sentence just heard.)
- (3) 5. Once more! Look at the French in your books and repeat after the phonograph! (Play record through as above.)

- (4) 6. Now close your books and repeat aloud in French, while you write down at the same time as many words of each sentence as you can. Where you cannot follow the phonograph, leave a blank space, which you will fill in the next time.

(Play record through as above, giving the students time to write.)

- (5) 7. Keep your books closed! Fill in as many of your blank spaces as you can, while you repeat aloud after the phonograph!

(Play record through as above.)

- (6) 8. Now open your books and compare what you have written with the printed page, correcting your papers as you repeat after the phonograph! (Play record through as above.)

9. Now we will have some conversation on the description which we have just been repeating.

Questions similar to those given for Record No. 19, on page 83 of the Appendix, may be used for this oral exercise. The class leader will direct the conversation; he may either question each student in turn, or if the class is a large one, he may divide it into groups which will question one another and reply in turn. In either case the replies should follow the text.

Individuals studying alone should also carry out this exercise, reading the questions aloud and finding the answers in the text.

10. The exercise I am handing you now is a set of questions based on the record we have just

been studying. Please answer them in writing, closely following the text, and return them to me at the next period.

(See Appendix, page 83.)

NOTE

The instructions for Period Fifty-three may serve as guide for the remaining periods of this course, using a new record and a new set of questions each time, as follows:

Period	Records and Questions
Fifty-four.....	No. 20
Fifty-five.....	No. 21
Fifty-six.....	No. 22
Fifty-seven.....	No. 23
Fifty-eight.....	No. 24
Fifty-nine.....	No. 25
Sixty.....	No. 26
Sixty-one.....	No. 27
Sixty-two.....	No. 28
Sixty-three.....	No. 29
Sixty-four.....	No. 30

(See Appendix, pages 83 to 90.)

APPENDIX

The following exercises in grammar and in composition are models of the exercises to be delivered to the students at the end of the periods indicated. Students in classes will hand them in completed to the class leader or instructor at the return periods indicated. Individuals studying alone will send them with return postage direct to the Cortina Academy of Languages. In either case the exercises will be corrected free of charge and returned in due time. The Cortina Academy of Languages will furnish printed forms for them at a nominal cost, or they may be copied on the typewriter and distributed to the class.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 1

To be delivered to the students at the end of the Third Period and to be returned by them completed at the end of the Sixth Period.

Grammar

In answering these questions consult freely the foot-notes of pages 46, 47, 48, 49, 50 and 51 of the Cortina Method, as well as pages 72 to 108 of the same book. Write out your answers directly after each question.

1. Does the name of a language require the article "le"? Give examples in French, availing yourself of the model sentences used in the dialogue on pages 48 and 50.
2. Is "vous" used between persons who are on intimate terms? Explain the difference between "vous" and "tu."
3. How are the adverbs "ne pas" used?
4. What French termination corresponds to the English one, "ly"?
5. Give examples showing how the definite articles "le," "la," "les" are used before masculine, feminine and plural nouns and when the "e" or "a" is dropped.
6. What is the difference between the masculine and feminine indefinite articles?
(Note the marked difference in their pronunciation in the words "Un Français," "Une Portugaise.")

See note 12, page 19, Cortina Method, for practice in placing the lips so as to obtain the sound as heard in "une.")

7. How are the masculine substantives generally distinguished from the feminine? Give examples.
8. Give examples showing how the plural of nouns is generally formed, including those ending in "e," "x," "s" and "ien."
9. Give examples showing how the different personal pronouns are used.
10. Study the "présent" of the "mode indicatif" of the verb "parler," on page 80, and give examples in sentence form of the use of the words "désirer," "voyager" and "étudier," whose endings are the same as those of "parler"; for example: "Nous désirons voyager en Espagne."
11. Give an example of the use of "le" as a pronoun.
12. Give an example showing how adjectives ending in "el," "al" or "on" form their plural.
13. Give examples of the use of the possessive pronouns named in note 28, page 50.

Composition

- A. Fill in the blank spaces in the sentences below with words selected from the vocabulary and dialogue of the First Lesson of the Cortina Method on pages 46 to 50.

1. Le père français.
2. Le désire
3. Je désire la langue universelle.
4. Le fils très bien.
5. Désirez-vous en France?

6. Voulez-vous.....avec.....le français?
7. La semaine.....nous.....voir.....
8. Voulez.....voyager.....vapeur.....?
9. Vous.....raison, elles.....très bien.
10. L'Espagnol.....parler le.....

Date:

Student's Name.....

Address.....

I belong to.....Class

- B. Translate back into French the English translation of the dialogue of the First Lesson on pages 49 and 51, and then compare your work with the original and correct it. Do not send in Exercise B.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 2

To be delivered to the students at the end of the Sixth Period and to be returned by them completed at the end of the Ninth Period.

Grammar

In answering these questions consult freely the foot-notes of the Second Lesson on pages 52 to 57 of the Cortina Method, as well as pages 72 to 108 of the same book. Write out your answers directly after each question.

1. Explain the form of the verb "entendu."
2. Give an example of the past participle of the regular verb from each conjugation, selected from the list on pages 97 to 108.
3. What is the difference between "plutôt," written as one word, and "plus tôt," written as two words?
4. Which French termination corresponds to the English termination "ous"?
5. Write out the names of the principal meals, each with its proper article.
6. Give the general rule for the formation of the feminine adjectives, together with examples.
7. Give the ordinary forms of greeting in French, adding some title, as you would in addressing a person.
8. Study the present indicative of the verbs "finir" and "recevoir" on pages 80 and 82. Then make a list of all the regular verbs in this tense in the dialogue of the First Lesson, pages 48 and 50, together with their pronoun and their infinitive; for example: "Je désire.Désirer."
9. Give the endings of the future tense. To what form of the verb are they added?
10. Make a list of all the verbs in the future tense in the dialogue of the Second Lesson, pages 54 and 56, together with their pronoun and their infinitive; for example: "Je partirai.Partir."
11. How do substantives ending in "au," "eau" and "eu" form their plural?
12. Give the endings of the indicative imperfect of the regular conjugations. To what form of the verb are they added?

13. Make a list of all the verbs in this tense in the sentences on pages 54 and 56.
14. To what other form of the verb can the above endings be added in order to obtain the conditional present?
15. Make a list of all the verbs in the conditional present in the sentences on pages 54 and 56.

Composition

- A. Read carefully the vocabulary and dialogue of the Second Lesson and then compose ten sentences based on this material.
- B. Translate back into French the English translation of the dialogue of the Second Lesson on pages 55 and 57, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 3

To be delivered to the students at the end of the Ninth Period and to be returned by them completed at the end of the Twelfth Period.

Grammar

In answering these questions consult freely the footnotes of the Third Lesson of the Cortina Method, on

pages 58 to 65, also pages 72 to 108. Write out your answer directly after each question. Illustrate by original examples.

1. Make a list of all the regular verbs in the indicative imperfect tense in the dialogue on pages 60, 62 and 64; give the full form with the pronoun and also the infinitive; for example, "Parliez-vous . . . Parler."
2. Does the pronoun "vous" follow the verb instead of preceding it, as in the English translation of sentence No. 1, on page 61? (See note 4, page 46.)
3. Decline the plural of the definite article together with a noun; for example, "les garçons" . . . (See page 72.)
4. What two words are combined to form the word "toujours"?
5. Explain the formation of words like "manchette." What does the word mean literally?
6. In the phrase "on prononce" in the second sentence on page 60, what does the word "on" stand for and how would you translate the phrase literally? Note that the English translation given is not literal.
7. Is the word "pas" ever used alone to express a negation? With what other word is it always used to express the negative form of the verb? (See note 5, page 46.)
8. Name the four personal pronouns that have only one form for the nominative case, and the pronouns that have a double nominative, giving both forms of the latter.

9. What is the difference between "an" and "année," both of which mean "year"?
10. How do adjectives ending in "et" form their feminine?

Composition

- A. Read carefully the vocabulary and dialogue of the Third Lesson and then compose ten sentences based on this material.
- B. Translate back into French the English translation of the dialogue of the Third Lesson on pages 61, 63 and 65, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 4

To be delivered to the students at the end of the Twelfth Period and to be returned by them completed at the end of the Sixteenth Period.

Grammar

In answering these questions consult freely the foot-notes of the Fourth Lesson of the Cortina Method, on pages 66 to 71, and also pages 72 to 108. Write out your answers directly after each question. Illustrate by original examples.

1. What is the English equivalent of the French words ending in "ent"?
2. Are compound substantives common in French? Give examples of the usual way of combining two nouns in French to form a new one.
3. What is the gender of the word "quelle"? From what word is it derived and how is it formed?
4. What is the English equivalent of the French ending "rie," and what does it denote when added to a noun?
5. What similarity do you find between the French and the English names of the days of the week?
6. Study the "modes impératifs" of the verbs "parler" and "finir" on page 82 and of "recevoir" and "rendre" on page 84 and the paragraphs on page 96, then select one verb from each conjugation from the list on pages 97 to 108 and write out the three persons of the imperative tense that are generally used.
7. What difference is there between the endings of these persons and the endings of the corresponding persons of the present indicative?
8. Make a list of the verbs in the "mode impératif" in the dialogue on pages 68 and 70, together with their infinitive; for example, "Donnez—donner."
9. Where is the subject of an interrogative sentence generally placed in French? Illustrate this rule by an interrogative sentence in French.
10. Explain the form "paye-t-on" in sentence 6 on page 68. Why is the letter "t" inserted, and what does the final word "on" stand for? (See page 50, note 29.)

11. Why is the pronoun "moi" used at the beginning of the third sentence?

Composition

- A. Read carefully the vocabulary and dialogue of the Fourth Lesson and then compose ten sentences based on this material.
- B. Translate back into French the English translation of the dialogue of the Fourth Lesson on pages 69 and 71, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 5

To be delivered to the students at the end of the Thirteenth Period and to be returned by them completed at the end of the Sixteenth Period.

Grammar

This is a general review of the ground that has been covered so far. Before answering the questions read over the foot-notes on pages 46 to 71, study pages 72 to 76, where the most important points of the grammar studied so far are summed up, read carefully pages 76 to 96, covering the verb, and memorize the model conjugations of the regular verbs on pages 80 to 84. You must be able to conjugate the French verbs if you want to speak French correctly. Write out your an-

swers directly after each question. Illustrate by original examples.

1. How many kinds of articles are there in French? Give an example of each with a noun.
2. Explain the "article partitif"; what is its English equivalent and what is the difference between its use in French and in English?
3. How many genders are there in French and what is the difference between the French and the English use of the genders?
4. Give the six different ways in which the plural of the French substantives is formed.
5. Translate the two sentences "It is John's soup," and "This knife is Henry's," to illustrate the two ways of expressing possession in French.
6. Make a list of the different ways of forming the feminine, both of substantives and of adjectives, given in the foot-notes on pages 46 to 71.
7. Do proper names of countries take the definite article?
8. Name the conjugations into which the French verbs are divided, and give three verbs of each, separating the stem from the ending, as for example, "Parl-er."
9. To which conjugation do the majority of the regular verbs belong? See list.
10. When is a verb said to be regular?
11. How is the stem or root of the verb found?
12. What are the endings of the indicative imperfect of all the regular conjugations and to what stem are they added?
13. To what mood are these same endings added in order to form the conditional present?

14. What are the terminations of the future and to which primitive tense are they added!
15. Fill in the endings of the four conjugations as given in the models on pages 80 to 84, in the outline below, and memorize them. These seven tenses are the ones most commonly used in French and you must be thoroughly familiar with them.

	I	II	III	IV
Infinitive.....	-er	-ir	-oir	-re
Present participle.....	-	-	-	-
Past participle.....	-	-	-	-
Indicative present.....	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
Indicative imperfect ...	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
Future.....	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
Imperative.....	-	-	-	-
	-	-	-	-
	-	-	-	-

16. Select from the list on pages 97 to 108 one verb from each conjugation and write it out fully in the seven tenses given above, dividing the stem from the ending.

BEAR IN MIND: You must know how to use the French verbs if you want to speak French correctly. You will not find this difficult if you thoroughly master the endings of the verbs.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 6

To be delivered to the students at the end of the Sixteenth Period and to be returned by them completed at the end of the Nineteenth Period.

Grammar

In answering these questions consult freely the foot-notes to the Fifth Lesson of the Cortina Method, on pages 109 to 115; and read carefully pages 136 to 142. Write out your answers directly after each question. Illustrate by original examples.

1. Explain the termination "ance."
2. What is the gender of words ending in "aire"? Give the exceptions.
3. When are the pronouns placed after the verb?
4. What is the rule for combining two numbers in French to form a higher one?
5. How are the collective numbers formed?
6. Name the interrogative and relative pronouns.

7. How is a verb conjugated interrogatively?
8. What is the principal characteristic of the French termination "ant"?
9. What is the difference between "quel" and "lequel"?
10. What is the general rule for the formation of the feminine adjectives? Study the exceptions and introduce them into your sentences in the composition exercise.
11. What are the determining adjectives?
12. With what does the possessive adjective agree in French?

Composition

- A. Read carefully the vocabulary and dialogue of the Fifth Lesson and then compose ten sentences based on this material.
- B. Translate back into French the English translation of the dialogue of the Fifth Lesson on pages 113, 115 and 117, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 7

To be delivered to the students at the end of the Nineteenth Period and to be returned by them completed at the end of the Twenty-second Period.

Grammar

In answering these questions consult freely the foot-notes to the Sixth Lesson of the Cortina Method, on pages 116 to 121; and read carefully pages 142 to 146. Write out your answers directly after each question. Illustrate by original examples.

1. What French preposition corresponds to the English "since" or "from"?
2. Do all English words ending in "y" change into "ie" in French?
3. What is the difference between French and English nouns ending in "ion"?
4. Name the adverbs that are irregularly compared.
5. When is the negation "pas" omitted?
6. When does "plus" take the preposition "de"?
7. Explain the use of "tout" as adverb.
8. How many classes of pronouns are there in French? Name them.
9. What are the demonstrative pronouns?
10. In what two ways may possession be expressed in French?
11. Name the relative pronouns.
12. What may relative pronouns express, besides relation to a noun?
13. What are the indefinite pronouns?

Composition

- A. Read carefully the vocabulary and dialogue of the Sixth Lesson and then compose ten sentences based on this material.

B. Translate back into French the English translation of the dialogue of the Sixth Lesson on pages 119 and 121, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 8

To be delivered to the students at the end of the Twenty-second Period and to be returned by them completed at the end of the Twenty-fifth Period.

Grammar

In answering these questions consult freely the foot-notes to the Seventh Lesson of the Cortina Method, on pages 122 to 129; and read carefully pages 146 to 152. Write out your answers directly after each question. Illustrate by original examples.

1. When are the cardinal numbers used instead of the ordinals in French? Which is the only exception?
2. With what do the ordinals agree in gender and number?
3. How are the ordinal numbers formed?
4. Do "à la bonne heure" and "de bonne heure" mean the same thing?
5. What is the difference between "qui" and "que"?
6. Explain the use of "y."
7. How is the time told in French?

8. Study the conjugation of "avoir" on pages 146 to 149.
9. How is "avoir" used as a principal verb?
10. When is it used as an auxiliary?
11. How is it used as an impersonal verb?
12. How many classes of verbs are there in French?
Explain each class. (See Note 30, page 151.)

Composition

- A. Read carefully the vocabulary and dialogue of the Seventh Lesson and then compose ten sentences based on this material.
- B. Translate back into French the English translation of the dialogue of the Seventh Lesson on pages 125, 127 and 129, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 9

To be delivered to the students at the end of the Twenty-fifth Period and to be returned by them completed at the end of the Twenty-ninth Period.

Grammar

In answering these questions consult freely the footnotes to the Eighth Lesson of the Cortina Method, on

pages 130 to 135; and read carefully pages 152 to 158. Write out your answers directly after each question. Illustrate by original examples.

1. Explain the word "autres" in the phrases, "nous autres" and "vous autres."
2. What is the position of the two words of the negation "ne pas"?
3. Is it correct in French to greet a person with "Bon matin"? Which is the correct expression?
4. Study the conjugation of "être" on pages 152 to 153.
5. How are the compound tenses formed?
6. What does "être" express when used as a principal verb?
7. How is "être" used as an auxiliary?
8. Name the ten verbs, together with their past participles, which are always conjugated with "être."
9. Study the difference in the neuter verbs when conjugated with "avoir" and when conjugated with "être."
10. Study the rule for translating an English past tense into French.
11. What does the perfect imperative denote?

Composition

- A. Read carefully the vocabulary and dialogue of the Eighth Lesson and then compose ten sentences based on this material.
- B. Translate back into French the English translation of the dialogue of the Eighth Lesson on pages 133

and 135, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 10

To be delivered to the students at the end of the Twenty-sixth Period and to be returned by them completed at the end of the Twenty-ninth Period.

Grammar

This is a general review of the ground that has been covered in the last twelve periods. Before answering these questions read over the foot-notes on pages 109 to 135 of the Cortina Method; and read carefully pages 136 to 158. Write out your answers directly after each question. Illustrate by original examples.

1. Which consonants are doubled and which are never doubled?
2. What does "il faut" mean?
3. What is the position of the pronoun in simple interrogative sentences, and in interrogative sentences formed with the compound tenses?
4. When does the past participle of the verb agree with the subject?
5. Name the negations and state their position with reference to the verb.
6. What changes are made in the adjectives to form the feminine?

7. Name the different classes of pronouns.
8. Name the different classes of verbs.
9. What classes of verbs are conjugated with "avoir"?
10. What classes of verbs are conjugated with "être"?
11. Explain the use of the "passé indéfini"?

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 11

To be delivered to the students at the end of the Twenty-ninth Period and to be returned by them completed at the end of the Thirty-second Period.

Grammar

In answering these questions consult freely the foot-notes of the Ninth Lesson of the Cortina Method, on pages 159 to 165; and read carefully pages 184 to 192. Write out your answers directly after each question. Illustrate by original examples.

1. What is the function of the preposition? Into what classes are the French prepositions divided?
2. Explain the different meanings of "en."
3. What are the rules of comparison for adjectives and adverbs?
4. What is the position of the adjective with respect to its noun? State the exceptions.
5. What is an irregular verb in French?
6. Into how many classes are the French irregular verbs divided?

7. Write out the indicative present of "consentir," page 189.
8. Write out "souffrir," page 190, in the present subjunctive and in the compound present indicative, I have suffered.
9. Write out "atteindre," page 192, in the imperfect, imperative and future.

Composition

- A. Read carefully the vocabulary and dialogue of the Ninth Lesson and then compose ten sentences based on this material.
- B. Translate back into French the English translation of the dialogue of the Ninth Lesson on pages 163 and 165, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 12

To be delivered to the students at the end of the Thirty-second Period and to be returned by them completed at the end of the Thirty-fifth Period.

Grammar

In answering these questions consult freely the footnotes to the Tenth Lesson of the Cortina Method, on pages 166 to 171; and read carefully pages 192 to 200.

Write out your answers directly after each question. Illustrate by original examples.

1. What is the difference between "moitié" and "demi"?
2. How are the partitive numbers formed?
3. What is the difference in meaning between "une pair," "un couple" and "une couple"?
4. Name the adjectives that are irregularly compared.
5. What is the construction when two infinitives are used together in French?
6. What is the force of the final "ée" when added to a noun?
7. Conjugate "disparaître," page 194, in the present and past participle, the present indicative and the future.
8. Give the irregular forms of "produire," page 195.
9. Give the irregular forms of "élire," page 197.
10. Conjugate "rire," page 197, in the present indicative and future.
11. What rule applies to all the verbs of class VIII? Conjugate "s'enfuir," page 200, in the present indicative, imperfect and future.

Composition

- A. Read carefully the vocabulary and dialogue of the Tenth Lesson and then compose ten sentences based on this material.
- B. Translate back into French the English translation of the dialogue of the Tenth Lesson on pages 169 and 171, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 13

To be delivered to the students at the end of the Thirty-fifth Period and to be returned by them completed at the end of the Thirty-eighth Period.

Grammar

In answering these questions consult freely the footnotes to the Eleventh Lesson of the Cortina Method, on pages 172 to 177; and read carefully pages 201 to 209. Write out your answers directly after each question. Illustrate by original examples.

1. What is the English equivalent of the French termination "oire"?
2. What does "s'il vous plaît" mean?
3. After what class of verbs is the subjunctive mood used in French?
4. What is the sound of the final "d" followed by "-il" in all verbs whose stem ends in "d"?
5. Name the different ways of forming the comparative degree of adjectives?
6. What does the final "able" form?
7. Conjugate "décrire," page 202, in those tenses in which the stem is irregular.
8. Conjugate "apprendre," page 204, in the tenses in which the stem is irregular.
9. What characteristic distinguishes class IX from the previous eight classes?
10. What is the best way of studying the eighteen verbs in this class?

11. What verb is there in this class that may be taken as the model for a large group?
12. Study the conjugations of "aller," "envoyer," "courir" and "venir."

Composition

- A. Read carefully the vocabulary and dialogue of the Eleventh Lesson and then compose ten sentences based on this material.
- B. Translate back into French the English translation of the dialogue of the Eleventh Lesson on pages 175 and 177, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 14

To be delivered to the students at the end of the Thirty-eighth Period and to be returned by them completed at the end of the Forty-second Period.

Grammar

In answering these questions consult freely the foot-notes to the Twelfth Lesson of the Cortina Method, on pages 178 to 183; and read carefully pages 210 to 218. Write out your answers directly after each question. Illustrate by original examples.

1. Explain the two verbs "fera-t-il faire" in the third sentence on page 180.
2. What is the force of "ce" when combined with "est" or "sont"?
3. What is the force of the final "ible"?
4. What is the difference between the pronouns "le" and "lui"?
5. Study the conjugations of "mouvoir," "pouvoir" and "prevaloir."
6. What does the subjunctive mood denote in French?
7. In what moods must the principal proposition be?
8. Name the six rules that govern the use of the subjunctive.
9. What is the rule for the sequence of tenses?
10. The list of Irregular Verbs on pages 219 to 222 is for reference only. State definitely how it should be used in order to find the conjugation of any irregular verb.

Composition

- A. Read carefully the vocabulary and dialogue of the Twelfth Lesson and then compose ten sentences based on this material.
- B. Translate back into French the English translation of the dialogue of the Twelfth Lesson on pages 181 and 183, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 15

To be delivered to the students at the end of the Thirty-ninth Period and to be returned by them completed at the end of the Forty-second Period.

Review

This exercise is a review of the ground that has been covered in the last twelve periods. Read over the footnotes on pages 160 to 183 of the Cortina Method and pages 184 to 218. Write out your answers directly after each question. Illustrate by original examples.

1. What do the prepositions indicate? Into what classes are the French prepositions divided?
2. What is the position of the adverb in French?
3. Make a list of all the prefixes and all the endings on pages 160 to 183 and state what they indicate.
4. Make a list of all the synonyms on pages 160 to 183 and explain them.
5. When are "ci" or "là" added to nouns?
6. After what class of verbs must the subjunctive be used in French?
7. What is the general rule for the use of the subjunctive in French?
8. What conjunction indicates, in general, the use of the subjunctive?
9. What is an irregular verb in French?
10. Into how many classes are the French irregular verbs divided?

11. In what forms of the verb do the irregularities chiefly appear in the first seven classes?
12. What similarity is there between all the verbs of Class IX?
13. Study the conjugations of "asseoir," page 211, and "savoir," page 212.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 16

To be delivered to the students at the end of the Forty-second Period and to be returned by them completed at the end of the Forty-fifth Period.

Grammar

In answering these questions consult freely the footnotes to the Thirteenth Lesson of the Cortina Method, on pages 223 to 229; and read carefully pages 248 to 253. Write out your answers directly after each question. Illustrate by original examples.

1. Into what classes are the French conjunctions divided?
2. When may the negations "pas" or "point" be omitted in a sentence?
3. Explain the use of "tant."
4. Explain the use of the article "le" before titles.
5. How is the English progressive tense expressed in French?
6. How is the feminine gender of nouns formed?

7. How is the gender of nouns determined in French?
8. What is the difference in meaning between "travaux" and "travails," both of which are plurals of "travail," Work?
9. How do compound nouns form their plural?
10. When are proper nouns used in the plural?
11. Study the conjugations of "valoir" and "voir" on page 213.

Composition

- A. Read carefully the vocabulary and dialogue of the Thirteenth Lesson and then compose ten sentences based on this material.
- B. Translate back into French the English translation of the dialogue of the Thirteenth Lesson on pages 227 and 229, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 17

To be delivered to the students at the end of the Forty-fifth Period and to be returned by them completed at the end of the Forty-eighth Period.

Grammar

In answering these questions consult freely the footnotes to the Fourteenth Lesson of the Cortina Method,

on pages 230 to 235; and read carefully pages 254 to 260. Write out your answers directly after each question. Illustrate by original examples.

1. When does the apostrophe replace the feminine "e" mute in "grand"?
2. Explain the use of the French infinitive as a noun.
3. What is the difference between "ne pas" and "ne point"?
4. How may the personal pronouns be employed?
5. What is their position in the sentence?
6. What is the position of the pronouns "en" and "y" in the sentence?
7. What is a reflexive verb in French?
8. With what pronouns is it conjugated?
9. Into what classes are the French reflexive verbs divided?
10. Study the model of the reflexive verb on pages 257 to 259.
11. What is a reciprocal verb?
12. Study the irregular verbs "vouloir" and "boire" on page 214.

Composition

- A. Read carefully the vocabulary and dialogue of the Fourteenth Lesson and then compose ten sentences based on this material.
- B. Translate back into French the English translation of the dialogue of the Fourteenth Lesson on pages 233 and 235, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 13

To be delivered to the students at the end of the Forty-eighth Period and to be returned by them completed at the end of the Fifty-first Period.

Grammar

In answering these questions consult freely the foot-notes to the Fifteenth Lesson, on pages 236 to 241; and read carefully pages 260 to 266. Write out your answers directly after each question. Illustrate by original examples.

1. There are a number of words that may be used either as adverbs or prepositions in French. What rule is there to distinguish them as such, when used in a sentence?
2. What is the difference between "si" and "tant"?
3. How are hundreds from 11 to 19 computed in French?
4. How is the passive voice of the verb expressed in French?
5. What is the agreement of the past participle of the passive verb with its subject?
6. What is an impersonal verb and how is it used in French?
7. What is a defective verb in French?
8. Study the conjugations of "faire" and "maudire," on page 215.
9. Study the model of the passive verb on page 260.

10. Write out the verb "falloir," page 264, in the reflexive form, "il me faut," I need, etc.

Composition

- A. Read carefully the vocabulary and dialogue of the Fifteenth Lesson and then compose ten sentences based on this material.
- B. Translate back into French the English translation of the dialogue of the Fifteenth Lesson on pages 239 and 241, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISES IN GRAMMAR AND IN COMPOSITION No. 19

To be delivered to the students at the end of the Fifty-first Period and to be returned by them completed at the end of the Fifty-second Period.

Grammar

In answering these questions consult freely the footnotes to the Sixteenth Lesson of the Cortina Method, on pages 242 to 247; and read carefully pages 267 to 274. Write out your answers directly after each question. Illustrate by original examples.

1. How are adverbs formed from adjectives in French?
2. Explain the use of the demonstrative pronoun "celui."
3. How is the infinitive used as a noun in French?
4. What does the present participle express when employed as a verb?

5. How is it used and what is its position with reference to the subject?
6. Explain the use of the present participle as an adjective.
7. State the ways in which the past participle may be used.
8. What changes does the past participle undergo when used together with "avoir"?
9. What is the rule for the past participle of the reflexive verbs?
10. How is the past participle "fait" always used?

Composition

- A. This final exercise in composition may be in the form of a letter to a friend. Write in simple, short sentences and try to think in French. Forms for private correspondence are found on pages 320 and 321 of the Cortina Method.
- B. Translate back into French the English translation of the dialogue of the Sixteenth Lesson on pages 245 and 247, and then compare your work with the original and correct it. Do not send in Exercise B.

Sign and date all your papers.

EXERCISE IN COMPOSITION No. 20

To be delivered to the students at the end of the Fifty-second Period and to be returned by them when completed.

Read carefully the models of French correspondence on pages 317 to 321, and then compose three short business letters and three social notes.

QUESTIONS BASED ON RECORDS No. 19 to No. 30

These sets of questions should be delivered to the students at each period, corresponding to the record studied, and the students should return them completed at the next succeeding period. The answers to the questions should closely follow the text.

No. 19, Pages 278 to 280

1. A quelle gare arrive le voyageur?
2. Par quel train arrive-t-il?
3. Quel projet a-t-il fait?
4. Quel tâche le voyageur a-t-il devant lui?
5. A quel hôtel envoyons-nous nos bagages?
6. Pourquoi nous y rendons-nous nous-même?
7. Que nous faut-il pour accomplir notre tour de force?
8. Où nous amènent quelques tours de roue dans la rue du Hâvre?
9. Où débouchons-nous quelques pas plus loin?
10. Arrivons-nous encore à temps pour le Marché aux Fleurs?
11. Nous attardons-nous dans ce charmant oasis de verdure?
12. Qu'admirons-nous de suite?
13. Quittant la place de la Madeleine quel boulevard prenons-nous?
14. Où nous conduit le boulevard Malesherbes?
15. Qu'est le Parc Monceau?
16. Quel point de vue magnifique offre le parc?
17. Où est construit l'Arc de Triomphe de l'Étoile?

18. Combien d'avenues rayonnent de cette place?
19. Comment s'appelle l'une de ces avenues?
20. Qu'est le bois du même nom?

No. 20, Pages 280 to 282

1. Par quelle porte rentrons-nous dans Paris?
2. Quelle avenue remontons-nous?
3. Par où descendons-nous dans le centre de la ville?
4. De quoi se composent les Champs-Élysées?
5. Que trouvons-nous sur l'avenue à notre droit?
6. Que trouvons-nous à notre gauche?
7. Où aboutissent les Champs-Élysées?
8. Que voit-on s'élever tout autour de la place?
9. Qu'y a-t-il au nord et au sud?
10. En traversant les jardins des Tuileries où arrivons-nous?
11. Par quelle rue sortons-nous du Louvre?
12. Sur quelle place se trouvent les grands magasins du Louvre?
13. Où ferons-nous une longue halte?
14. Qu'y trouvons-nous au rez-de-chaussée?
15. Que passons-nous après déjeuner?
16. Sur quel pont traversons-nous le fleuve?
17. Suivant ensuite les quais vers l'ouest que rencontrons-nous?
18. Quels derniers vestiges de l'exposition de 1889 voyons-nous?
19. Que visitons-nous en quittant le Champ de Mars?
20. Où arrivons-nous rue de Sèvres?

No. 21, Pages 282 to 284

1. Où nous transportent cinq minutes de trajet?
2. Quelles séances se tiennent dans le Palais?

3. Qu'y trouve-t-on également?
4. Où sommes-nous au sortir du Luxembourg?
5. Que visitons-nous à l'angle des boulevards St. Michel et St. Germain?
6. En suivant le boulevard jusqu'au Pont St. Michel où entrons-nous?
7. Où nous conduit la rue Soufflot?
8. Où visitons-nous la Morgue?
9. Débouchant du pont dans l'île St. Louis que faisons-nous?
10. Que rencontrons-nous sur la rive droite?
11. Laissant la Barrière du Trône quels boulevards remontons-nous?
12. Que fait-on devant la Roquette?
13. Qu'est le Père Lachaise?
14. Où nous conduit l'avenue de la République?
15. De la Place de la République que suivons-nous?
16. Jusqu'où suivons-nous les boulevards intérieurs?
17. A quelle heure atteignons-nous ce dernier?
18. Que faisons-nous après nous être restaurés?
19. Où passerons-nous notre soirée?
20. Où nous ramène une petite course en voiture?

No. 22, Pages 287 to 289

1. Que vous ai-je promis que nous ferions ensemble?
2. De quoi sommes-nous impatients?
3. Dans notre tour de France que ferons-nous?
4. Quelle sera notre première étape?
5. A qui est dû le magnifique palais de Versailles?
6. Par quoi est embelli le Parc?
7. A qui faut-il attribuer la perfection et l'essor auxquels atteignit la langue?

8. Où fut parlé pour la première fois le français classique?
9. A quoi devons-nous la pléiade d'écrivains illustres?
10. A quoi faut-il rapporter l'adoption du français comme langue diplomatique?
11. Pour où quittons-nous cette ville des grands souvenirs monarchiques?
12. A quel événement fait-on allusion?
13. Que peut-on mentionner à Fontainebleau?
14. Où nous amènent quelques heures de voyage?
15. Que formait la province de l'Orléanais avec l'Ile de France?
16. Quelle était leur idiome?
17. Sous quel nom supplanta-t-il tous les autres idiomes?
18. Quand les supplanta-t-il?
19. Reste-t-il des traces de ces différents dialectes?
20. A quelle époque a lieu la naissance de la langue française?

No. 23, Pages 290 to 292

1. Reprenant le cours de notre excursion où sommes-nous?
2. Que devons-nous rappeler avant de quitter Orléans?
3. Qu'inaugura Jeanne d'Arc là?
4. En quittant Orléans où passons-nous?
5. Quel patois se parle à Limoges?
6. Quelle est la limite la plus rationnelle pour la division du Nord et du Midi?
7. Quelle ville atteignons-nous de suite en quittant Angoulême?
8. Comment parle-t-on à Bordeaux?

9. Quelle Académie se tient à Toulouse?
10. Comment est le climat de Pau?

No. 24, Pages 292 to 294

1. Comment s'appelle le chant national français?
2. Par qui fut-il composé?
3. Que atteignons-nous en suivant le littoral de la Méditerranée?
4. Que trouvons-nous en remontant au Nord?
5. Combien a d'habitants la ville de Lyon?
6. Quelle est la renommée de Besançon?
7. Par quoi est célèbre Troyes?
8. Par quel général fut vaincu Attila en 451?
9. Où est située Lille?
10. Quelle est la langue parlée en Bretagne?

No. 25, Pages 298 to 300

1. Que prenons-nous pour point de départ en étudiant la littérature classique?
2. De quoi nous occuperons-nous exclusivement?
3. Quelle occasion perdons-nous?
4. A quoi appartiennent ces œuvres et ces écrivains?
5. Quels sont les chefs d'école de l'époque de la Renaissance?
6. Par qui fut fondée l'Académie Française?
7. A quelle époque arrivons-nous de suite?
8. Qu'a été proclamé François de Malherbe par Boileau?
9. Que crea notre génie dramatique avec Corneille?
10. Qu'inaugura Pierre Corneille avec le Cid?

No. 26, Pages 300 to 302

1. Que nous donne le profond Racine?
2. Par quelle main était renouvelée la comédie?

3. Qu'était Jean Ponquelin, dit de Molière?
4. Quels sont les autres écrivains illustres hors du théâtre?
5. Qui peut-on citer dans la Philosophie et la Morale?
6. Que perd la littérature du siècle suivant?
7. Quel homme domine le 18ème siècle?
8. Dans quoi s'exerce-t-il?
9. Que comprennent ses œuvres?
10. Y a-t-il aussi des romans parmi ses œuvres?

No. 27, Pages 303, 304 and 307

1. Qui se place à côté de Voltaire?
2. Quels auteurs viennent au second plan?
3. Qu'a le 17ème siècle en dehors du mouvement philosophique?
4. Qu'est-il nécessaire de distinguer vers la fin du siècle?
5. S'inspirant du sentiment de la nature que fait la poésie?
6. Dans quoi excelle Bernardin de St. Pierre?
7. Que renouvelle la révolution qui termine le siècle?
8. A qui font place les écrivains?
9. Jusqu'où s'affirme la poésie dans la tourmente révolutionnaire?
10. Quels sont les trois chefs du mouvement littéraire après la Révolution?

No. 28, Pages 308 to 310

1. Où l'auteur a-t-il placé les scènes d'Atala et Renée?
2. Que donna ensuite Chateaubriand?
3. Quels sont les deux romans philosophiques de Mme. de Staël?

4. Qu'a developpé Joseph de Maistre?
5. Comment se produisit la rénovation littéraire?
6. Que donne Béranger à la simple chanson?
7. Que transforme Lamartine dans ses Méditations et ses Harmonies?
8. Qu'écrit Victor Hugo à vingt ans?
9. Dans quoi Victor Hugo donna-t-il le manifeste du romantism?
10. En quoi diffère le théâtre romantique du classique?

No. 29, Pages 310 to 313

1. Par quoi est remplacée la tragédie?
2. Quels sont les auteurs qui se présentent à nous?
3. Quelles sont les plus belles comédies de Victorien Sardou?
4. Quel genre spécial a-t-il créé pour Madame Sarah Bernhardt?
5. Qu'est notre époque contemporaine?
6. A quoi tendent à revenir une partie de nos écrivains actuels?
7. Qu'est pour nous la littérature du vingtième siècle?
8. Qu'ajoute Lamartine à ses premières œuvres?
9. Quels poètes moins fameux marchent sur leurs traces?
10. Quels sont les chefs de cette dernière école?

No. 30, Pages 313 to 316

1. Dans quoi se produit surtout la peinture du siècle?
2. Qu'envahit celui-ci?
3. Quels sont les deux grands noms dans la première moitié du siècle?

4. Qu'est le premier?
 5. Qui citerons-nous parmi les autres grands romanciers de ce siècle?
 6. Qu'écrivit le second?
 7. Que sont tous ces auteurs?
 8. Qui nommerons-nous se rattachant aux réalistes?
 9. Que nous donne Emile Zola dans ses ouvrages?
 10. Qu'est devenue la critique à son tour?
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